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suprême betont: jetzt hört man, besonders im westlichen Teil der Vereinigten Staaten, vielfach *suprême*, mit deutlichem Level stress und Silbentrennung, und es wird niemand Wunder nehmen, wenn sich der Akzent weiter zu *supreme* verschiebt (desgl. *détail* aus *détail*, *express* aus *express*, &c.). Auch geschichtlich können wir Level stress bei Akzentverschiebungen beweisen. Als das Compositum **mati-sahs* zuerst gebildet wurde, sprach man zweifelsohne **máti sàhs*, wo *sahs* jedenfalls stärker betont wurde als der Ableitungsvocal *i* von *mati*. Das mhd. nhd. *messer* und die allmähliche Verschrumpfung der Silbe *sahs*, *rahs*, *ras*, &c., beweist andererseits, dass die Betonung des Ableitungsvocals allmählich stärker wurde, während der Akzent des zweiten Gliedes des Compositums im Schwinden begriffen war. Dass es einen Zeitpunkt gab, wo die zweite und dritte Silbe des Wortes gleich stark betont wurden, ist also so gut wie ausgemacht.

Wo ein Wort mit Level stress gesprochen wird, ist ferner zu bemerken, dass sich gewöhnlich auch deutliche Silbentrennung einstellt; so z. B. *sup-prême* (wo das *p-p* bloss ein langes einfaches *p* darstellen soll), *sè-lectmen* (= *selectmen*, New England), &c. Solche Silbentrennung kann daher für gleiche Fälle im Germanischen angenommen werden.

Warum nun die χ , f , β , s zu ζ , δ , ϑ , z wurden, ist leicht zu verstehen. Wenn man *faβ-ér* sprach, war kein besonderer Grund vorhanden, warum das β stimmhaft werden sollte, auch nicht bei *fáβ-er* oder *fá-per*. Wenn man aber *fàβ-er* mit Level stress sprach, und noch dazu mit der Silbentrennung innerhalb des β , so war es unvermeidlich, dass β in ϑ überging, und zwar aus dem einfachen Grunde, weil das β den Angriffen seiner stimmhaften Nachbarlaute auf beiden Seiten ausgesetzt war.

Bei *ga-* gilt natürlich dieselbe Erklärung, nur haben wir hier vom Satzakkent statt vom Wortakkent auszugehen. Fälle wie: $\beta\grave{u}$ $\zeta\grave{a}$ *winnas*, $\delta\grave{a}$ $\zeta\grave{a}$ *láuban*, &c., haben den Übergang von $\chi > \zeta$ veranlasst,¹ und das ζ ist dann in allen Fällen durchgeführt worden.

Dass in diesem Problem, wie so oft in philolo-

¹ Vielleicht stellt folgendes Schema die Entwicklung des ζ richtiger dar:

$$\text{Indg. } k < \begin{matrix} kh-\chi-h. \\ kh-g-g. \end{matrix}$$

gischen Fragen, mathematische Sicherheit nicht zu erzielen ist, gebe ich gern zu. Die Wahrscheinlichkeit aber, dass der phonetische Vorgang, von dem wir reden, so verlaufen ist, wie ich ihn darzustellen versucht habe, scheint mir so gross zu sein, dass ich für meine Person keinen Zweifel an der Richtigkeit der gegebenen Erklärung hegen kann.

Zum Schluss bemerke ich nur noch Folgendes. Das Vernersche Gesetz, wie es von Streitberg und anderen formuliert wird, ist wenigstens irreführend. Man will wol nichts über die Ursache des grammatischen Wechsels sagen, aber indem man schreibt: "falls der idg. Wortakzent nicht auf dem unmittelbar vorausgehenden Vokale ruht" legt man, vielleicht unwillkürlich, den Nachdruck auf den idg. Akzent, der an sich nichts mit dem Wechsel zu tun hatte. Dagegen bleibt die eigentliche Ursache—der Einfluss der stimmhaften Nachbarlaute, dem die Spiranten wegen des durch die Akzentverschiebung veranlassten Level stress ausgesetzt waren—ganz unerwähnt.

Im Lichte des Vorhergehenden möchte ich also das Vernersche Gesetz folgendermassen formulieren:

Die nach Vollzug der germanischen Lautverschiebung vorhandenen vier harten Reibelaute (Spiranten) *h*, *p*, *f*, *s* wurden, ausser in den Verbindungen *ht*, *hs*, *ft*, *fs*, *sk*, *st*, *sp*, erweicht, wenn sie infolge der germanischen Akzentverschiebung oder aus Gründen des Satzakkentes zwischen gleichbetonte Sonoren zu stehen kamen.

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ENGLISH LITERATURE.

GOSSE, EDMUND WILLIAM: *English Literature: An Illustrated Record*. Volume iv. London: Macmillan & Company; New York: The Macmillan Company, 1904.

This recent contribution by Mr. Gosse to the story of nineteenth century literature has already reached the hands of several critics who have appraised the work on a general survey of its contents.¹

¹ For example, E. Koeppl in *Englische Studien* xxxiv, 281-285.

There is justification for putting it to a narrower test than is habitual with many reviewers. When we apply the touchstone for careful workmanship and requisite historical fidelity to a part, chosen almost at random, of Mr. Gosse's late achievement, we may readily suppose that there is a vein of pyrite running through the whole volume. From motives of curiosity I have been comparing the brief account of Coleridge on pp. 49-52 with the standard Life by Dykes Campbell, noting the following discrepancies.

At the bottom of p. 49, Coleridge's mother is called "Anne Bowden." Her maiden name was *Bowdon*. Turning the page, we read: "In February, 1791, Coleridge left school and went into residence as a sizar at Jesus College, Cambridge." According to the most conscientious of biographers, "His 'discharge' from the school is dated September 7th, 1791, and he went into residence at Jesus in the following month." Further on Mr. Gosse says that "... Coleridge had to continue to be a trooper for nearly four months." He enlisted on December 2, 1793, and was discharged on April 10, 1794. Again, on the same page, we are informed that "He also accepted, in June, 1796, the sub-editorship of *The Morning Chronicle*, but whether he ever took up this post seems to be doubtful." "we only know," affirms Campbell, "that the negotiations ended fruitlessly." The misstatements observed thus far are perhaps separately insignificant; not so the glaring error on p. 51, where we are given to understand that from the time of his arrival in Germany, Coleridge "remained, *wandering about*, until June, 1799," the month of his departure. Such a wholesale ignoring of Coleridge's industry at the University of Goettingen involves a total misconception of his development ever after, and offers in itself sufficient condemnation of Mr. Gosse's biographical sketch. Yet we should not overlook the erroneous assertion, half a page below, that "In 1812 he delivered his first series of 'Lectures on Shakespeare'" (unwarranted title). This seems an odd slip when we discover on p. 57 what purports to be a "Programme of Coleridge's Lectures of 1808." Unfortunately the latter date is but an additional sign of confused inaccuracy; the prospectus in question belongs not to the series of 1807-08, but to that of 1811-12. The sketch,

which makes no reference to Mary Evans or Thomas Poole, characters so noteworthy in the poet's earlier life, ends with a misleading euphemism: Coleridge died not "in sleep" (p. 52), but in "a state of coma" (Campbell).

His lax handling of the data of Coleridge's life is but paralleled by the disjointed language in which Mr. Gosse presents those data, and by his disregard of the accepted text in his excerpts from Coleridge's poetry. Here are some models of gymnastic style: (pp. 49-50) "Soon after his father's death, S. T. Coleridge was placed at Christ's Hospital at the age of nearly ten"; "... Coleridge had to continue to be a trooper for nearly four months"; (p. 51) "At Stowey many—indeed, almost all—of Coleridge's best poems were composed"; (p. 52) "this last very heavy affliction bowed S. T. Coleridge to the ground, and threw him back upon excessive laudanum"; "He increased in bodily weakness . . ." *To increase in weakness* is a felicity resembling to *remain, wandering about*.

In the four selections from Coleridge's poetry there are not fewer than fourteen improvements on the standard text; some in punctuation, others in the use of italics and capitals, others in elision; the substitution of "drank" for *drunk* in the last line of *Kubla Khan* is unpardonable. In addition, the editor labels a facsimile from an inferior ms. variant of the well-known *Glycine's Song* as "An unpublished Poem by S. T. Coleridge."

In other words the limited space devoted to Coleridge in this "Record" discloses every mark of unscholarly procedure on the part of the author of Volume iv, and casts grave suspicion upon the value of other sections of his work; a suspicion that is deepened by a glance, for example, at the portion on Wordsworth, who (p. 45) "after 1810 . . . grew gradually fossilized . . ." Not to speak of "a lack of sympathetic imagination" which the reviewer for *The Athenæum* (April 2, 1904) finds in Mr. Gosse, we may suppose that the latter's methods of book-making—to take something obvious—differ considerably from those accredited to Coleridge. "It has been repeated *ad nauseam*," says Gillman, "that great minds will not descend to the industrious accumulation of those acquirements best suited to fit them for independence. To say that Coleridge would not

condescend would be a calumny [;] nay, when his health permitted, he would drudge and work more laboriously at some of the mechanical parts of literature, than any man I ever knew."

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ITALIAN LITERATURE.

OSKAR KLINGLER: *Die Comédie-Italienne in Paris, nach der Sammlung von Gherardi*. Mit Illustrationen. Strassburg: Karl J. Trübner, 1902. vi and 232 pp.

We are certainly accustomed to find German works extremely conscientious and thorough, up-to-date and frequently giving one the impression that the last word has been said on the subject as far as our present means of information are concerned. But it is not often that a young Doctor's dissertation shows such a wide acquaintance not only with the topic treated, but also with those connected with it; not often either that such maturity of judgment is shown by a student at the moment he leaves the university, as is the case in the book under consideration. Of course, I may add, without robbing Dr. Klingler of his well-deserved praise, that one feels in these interesting pages the high inspiration and the strong direction of the great master Morf: *tel maître, tel élève*.

For no period of French literature is it more useful to undertake careful investigations in the "genres secondaires" than for the seventeenth century. In general, they are apt to give a better insight into the real spirit of an epoch than those classed as first rank 'genres'; they ignore conventionalities to a large extent, and therefore are more true to life. The *fabliaux* offer better information with regard to the life of the Middle Ages than the great epics, the 'conteurs' of the eighteenth century than the authors of *Les époques de la Nature* or *L'esprit des lois*, and the 'chansonniers' of all times than the austere lyrics. Now, as no century has been more conventional than the seventeenth in France, in art as well as in social life, the consequence is that the classical literature of this

period is more misleading than that of any other. Thus, if one wants to form an equitable opinion as to the character of this age, and indirectly to appreciate with more accuracy the meaning of its greatest writers, it will prove an excellent method to undertake some researches among the more informal writers of the time. I should like to lay special stress upon that which, according to me, is the great merit of Dr. Klingler's book, namely, that he has so well understood the value of such an investigation. No pedantic erudition is to be found in his book, no heaps of uninteresting data or bits of unimportant information, no shallow desire merely to bring forward things that were never printed before, but a judicious selection of those facts which bear upon the intelligence of an epoch in literature. One has never the impression of being confronted with a hunter of 'curiosa,' who is satisfied when he has emptied before you his bag of oddities; you feel, on the contrary, that the author knows a great deal more than is contained in his book—erudition is a means for him, not an end.

Dr. Klingler has taken advantage of every opportunity to show the connection between the "Italiens" in the seventeenth century, and the diverse manifestations of literary and of public life. This course was in a way rendered necessary by the fact that the Italian plays treat subjects in close relation with the life of Paris at the time, but it was none the less possible to approach the study in a much narrower spirit than Dr. Klingler did.

On page 16, for example, he speaks of the establishment of the *censure* in 1702; the 'Italiens' had actually been expelled from Paris five years before; however, their share in the responsibility for the decision of the court was evident, though not traceable directly to written documents, and it is therefore justly pointed out here.—The deplorable fashion which prevailed very long in the theater of society people sitting on the stage and taking advantage of the performance to display beautiful costumes, in thus hiding the actors from the audience, was particularly obnoxious at the 'Italiens'; the house was always so crowded that there was no better chance for the foppy gentlemen to be seen by the *tout-Paris* in their gorgeous attires. Dr. Klingler does not miss the oppor-